EASY LOVE SONGS

316

THE WAY WE WERE

MANDY

IF

THE LOOK OF LOVE

L-O-V-E

THIS TIME I'M IN IT FOR LOVE

THE ROSE

THE MORNING AFTER

I FEEL THE EARTH MOVE

BREAKING UP IS HARD TO DO

THE MORE I SEE YOU

SOMEONE THAT I USED TO LOVE

and more

SIGHT & SOUND INTERNATIONAL INC.

EASY LOVE SONGS

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Recorded by NEIL SEDAKA

BREAKING UP IS HARD TO DO

TRUMPET
FULL 'N' BRILLIANT
Slow ROCK

Words and Music by
NEIL SADAKA and
HOWARD GREENFIELD

C
You tell me that you're leav-in', I can't be-lieve it's
G Am D
true! Girl, there's just no liv - in' with - out ___
Medium SWING
G N.C. C G
you. Don't take your love a - way from me.
when you held me tight,
C G
Don't you leave my heart in mis - er - y.
and you kissed ___ me all through the night;

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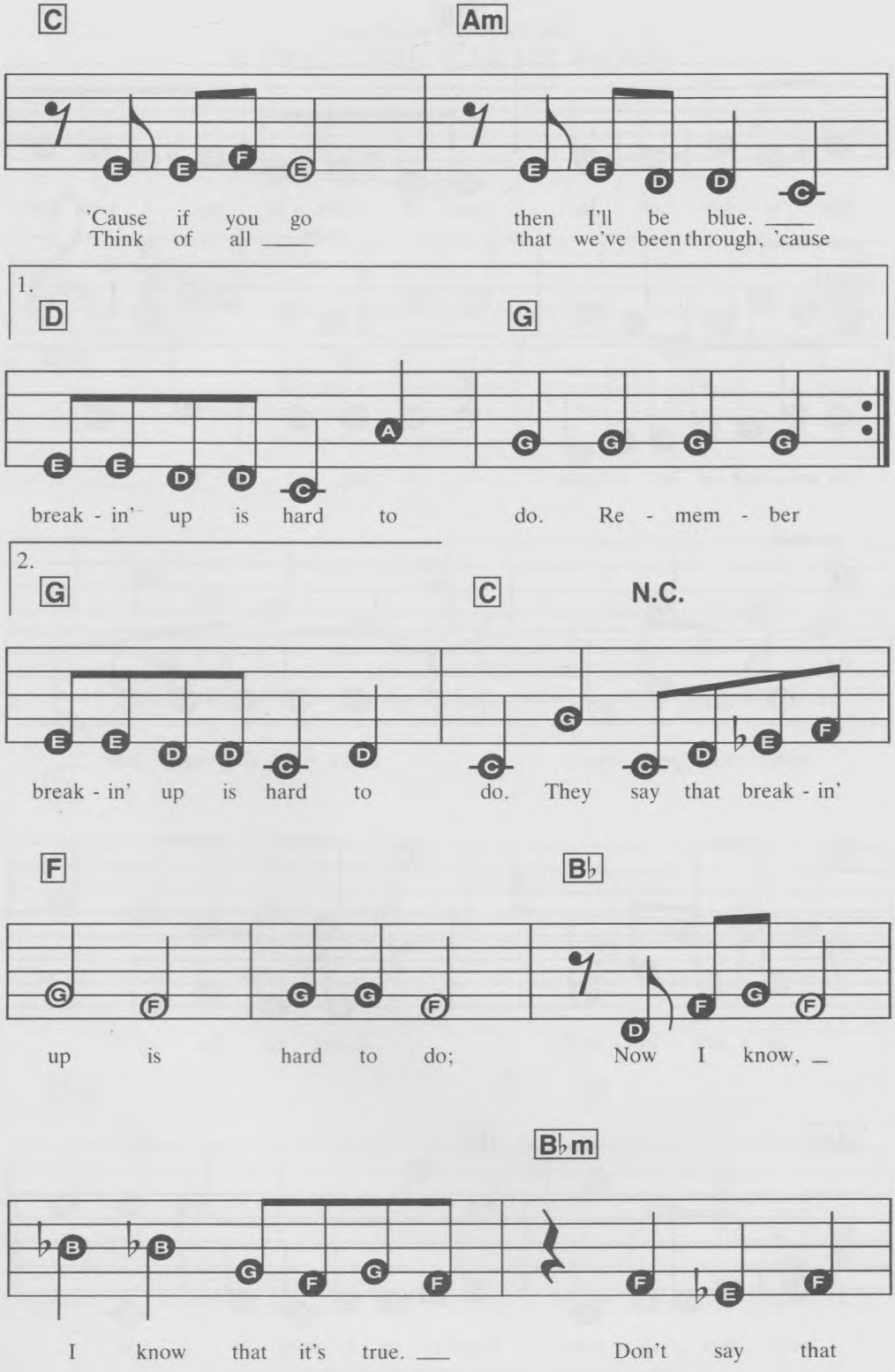
C
Am
'Cause if you go
Think of all ___
then I'll be blue. ___
that we've been through, 'cause
1.
D
G
break - in' up is hard to
do. Re - mem - ber
2.
G
C
N.C.
break - in' up is hard to
do. They say that break - in'
F
B♭
up is hard to do;
Now I know, _
B♭m
I know that it's true. ___
Don't say that

Fm
this is the end. In - stead of break - in' up, I wish that
G7
C
we were mak - in' up a - gain. I beg of you, ___
G
C
don't say good - bye. Can't you give our love ___
G
C
an - oth - er try? Come on ba - by,
Am
G
C
let's start _ a - new. Break-in' up is hard to do.

Recorded by CAROLE KING

I FEEL THE EARTH MOVE

TRUMPET
BIG 'N' BOLD
Medium ROCK

Words and Music by
CAROLE KING

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B♭
see your face mel-low as the month of May, Oh, ___
F
B♭
dar - lin', I can't stand it when you look
Return to ①
Play to ②
Skip to ③
at me that way. I feel the
③ F
B♭
dar - lin', when I'm near you and you
F
ten-der-ly call ___ my name, I ____ know that my e -

B♭
mo - tions are some - thing I just can't
Dm
tame. I just got to have you, ba - by, Aah! ____
G
Aah! ____ Yeah! ____ I feel the
Dm
earth move un - der my feet; I feel the
Repeat and fade
sky tum - bl - in' down, tum - bl - in' down. I feel the

Recorded by BREAD

IF

ORGAN
BIG 'N' BOLD
Medium Slow ROCK

Words and Music by
DAVID GATES

G
D7
If a pic - ture paints a thou - sand words, then
man could be two plac - es at one
Dm
C
Cm
G
why can't I paint you? The words will nev - er show the
time I'd be with you To - mor - row and to - day, be -
Cm
D7
G
you I've come to know. If a face could launch a
side you all the way. If the world should stop re -
D
Dm
C
thou - sand ships, then where am I to go? There's
volv - ing, spin - ning slow - ly down to die I'd

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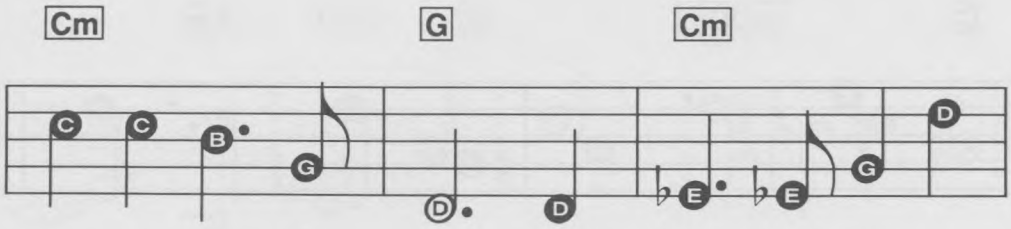
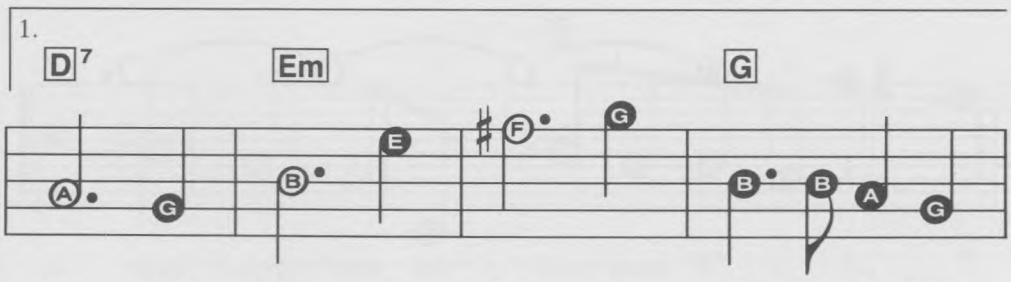
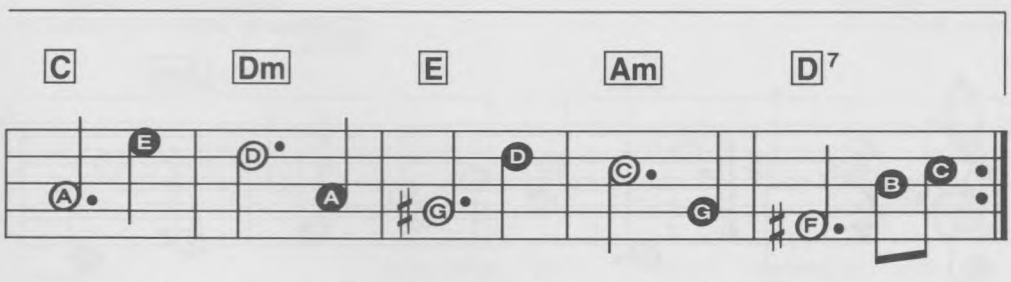


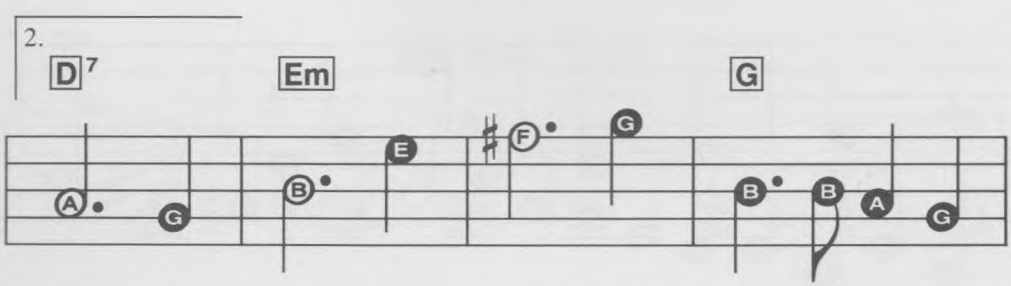
no one home but you; you're all that's left me,
spend the end with you and when the world was



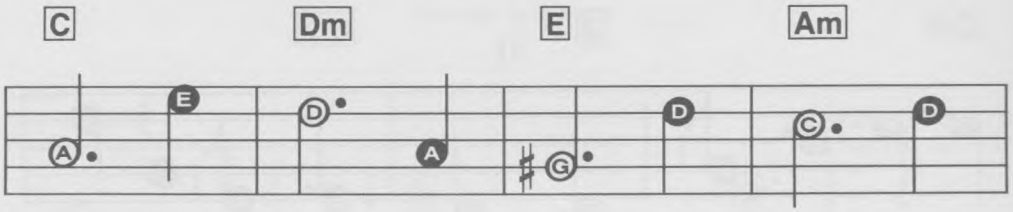
too. And when my love for life is run - ning



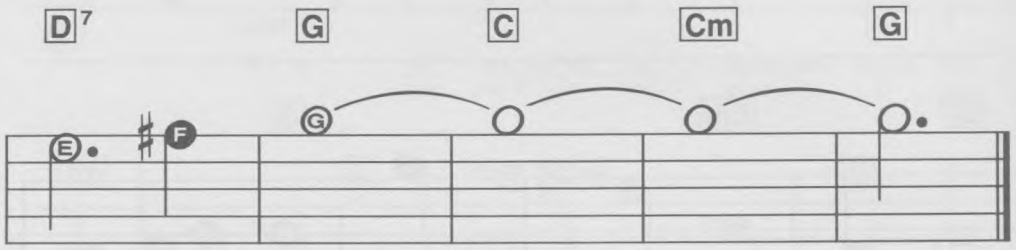
dry, you come and pour your - self on me. If a



through, then one by one the stars would all go



out, then you and I would sim - ply



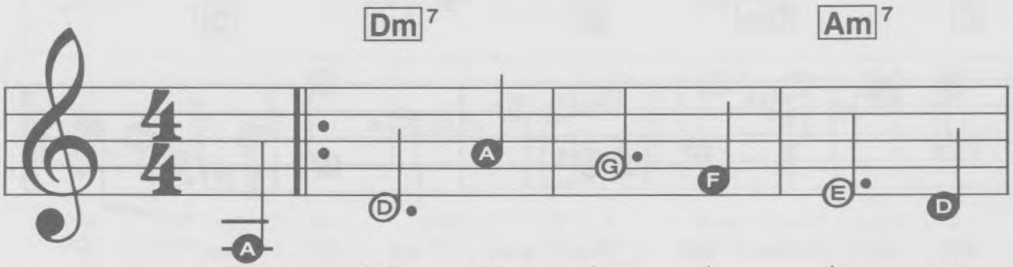
fly a - way. _____

Recorded by SERGIO MENDES & BRASIL '66

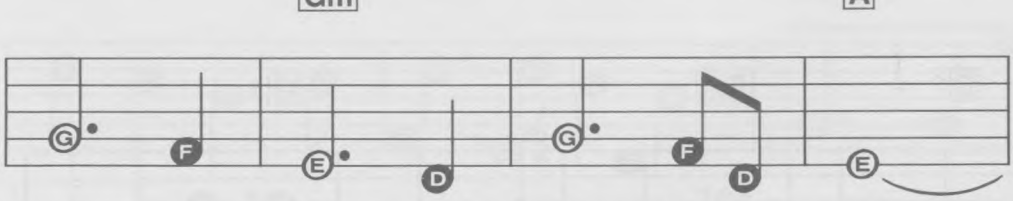
THE LOOK OF LOVE

CLARINET
FULL 'N' MELLOW
Medium ROCK

Words by HAL DAVID
Music by BURT BACHARACH



The look of love, is in your
look of love, it's on your



eyes A look your smile can't dis - guise. _____
face A look that time can't e - rase. _____

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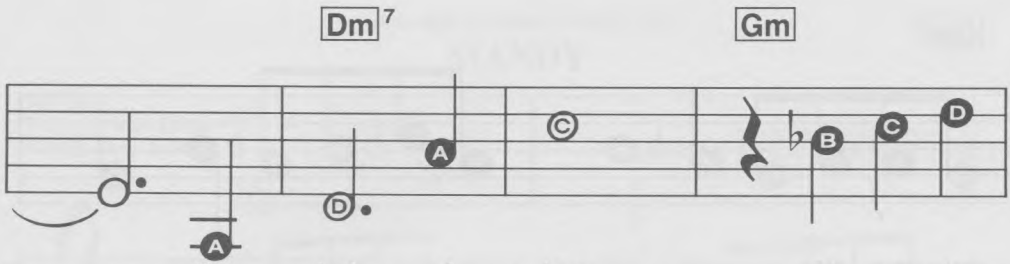
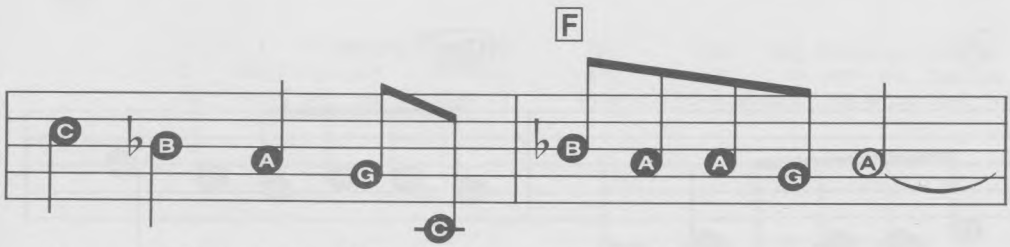
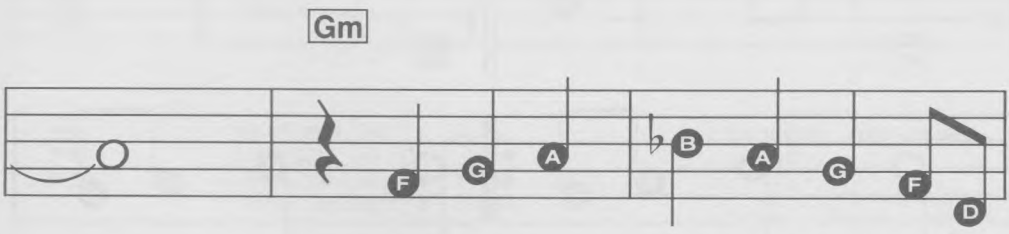


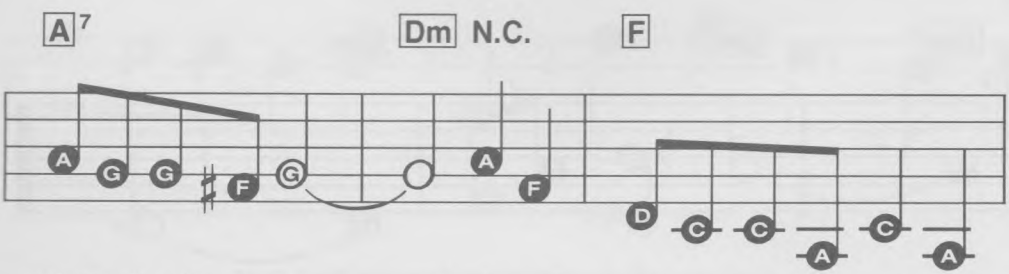
The look of love, It's say - ing
Be mine to - night, Let this be



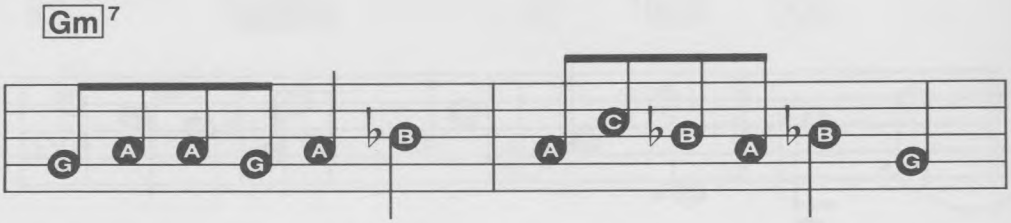
so much more than just words could ev - er say, ____
just the start of so man - y nights like this, ____



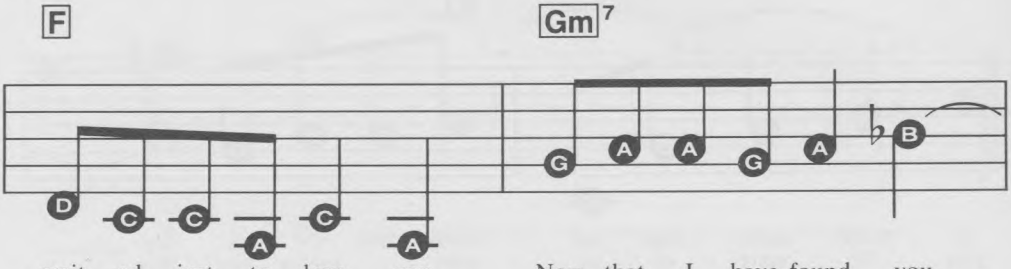
____ And what my heart has heard, well it
____ Let's take a lov - er's vow and then



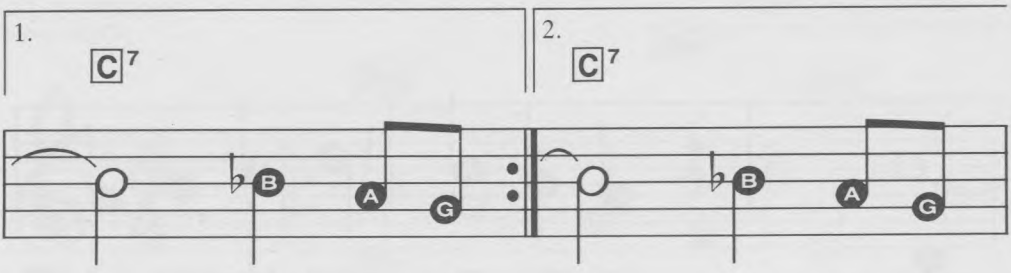
takes my breath a - way. ____ } I can hard - ly wait to hold you,
seal it with a kiss. ____ }



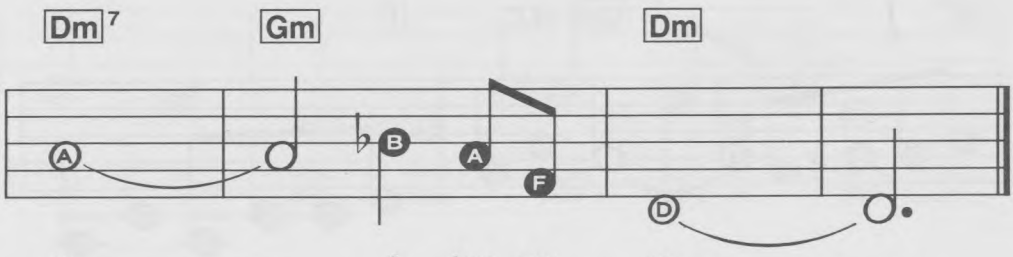
feel my arms a - round you, How long have I wait - ed,



wait - ed just to love you, Now that I have found you. ___



_____ You've got the ____ don't ev - er



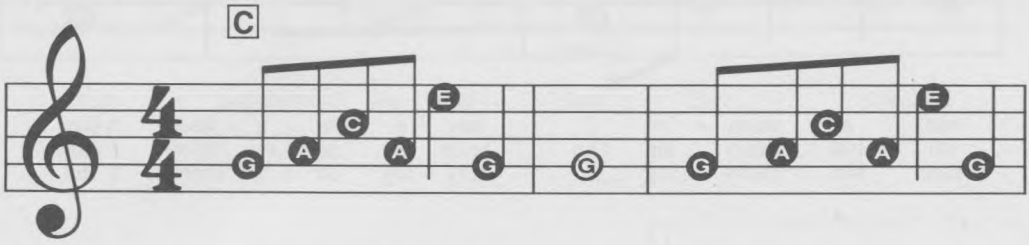
go _____ I love you so. _____

Recorded by BARRY MANILOW

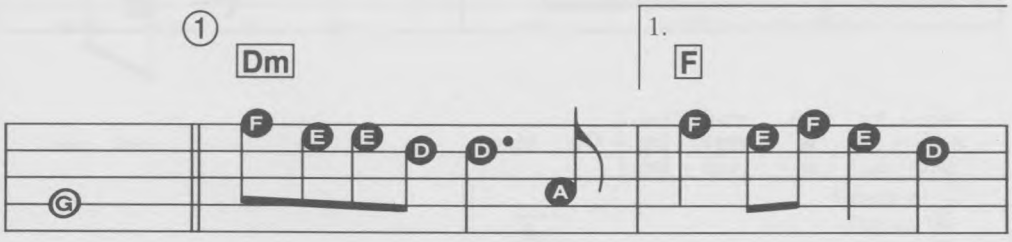
MANDY

FLUTE
FULL 'N' MELLOW
Medium Slow ROCK

Words and Music by
RICHARD KERR and SCOTT ENGLISH



1. I re-mem-ber all my life rain - ing down as cold as
2. Morn-ing's just a-noth-er day; hap - py peo - ple pass my
3. Stand-ing on the edge of time; I've walked a - way when love was



ice. Shad-ows of a man, a face through a win - dow,
way. Look-ing in their eyes, I
mine. Caught up in a world of
Yes - ter-day's a dream, I

cry - in' in the night, the night goes in - to

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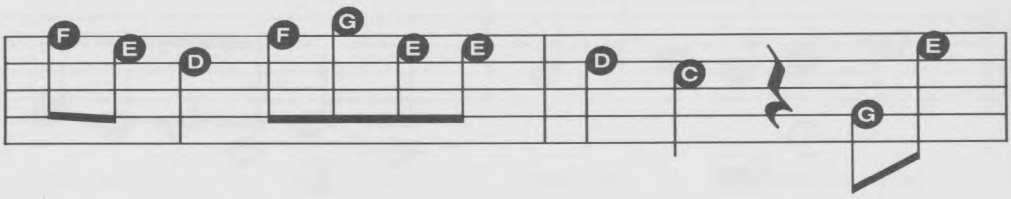
2.3.4.

Dm G7

see a mem - 'ry I nev - er re - a - lized how
up - hill climb - ing, The tears are in my mind And
face the morn - ing. ___ Cry - ing on a breeze, the

Chorus

C

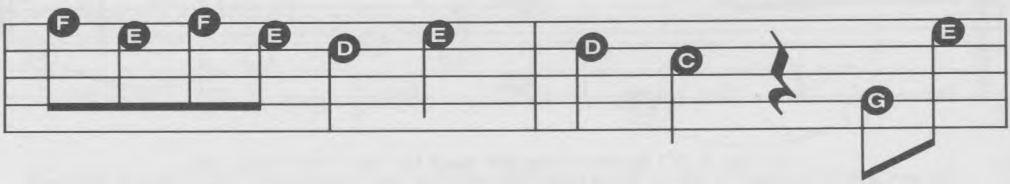


hap - py you made me.
noth - in' is rhym - ing. } Oh, Man - dy, well, you
pain ___ is call - ing.

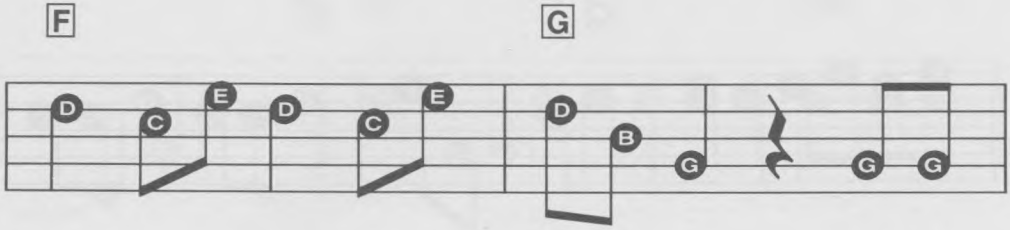
F G

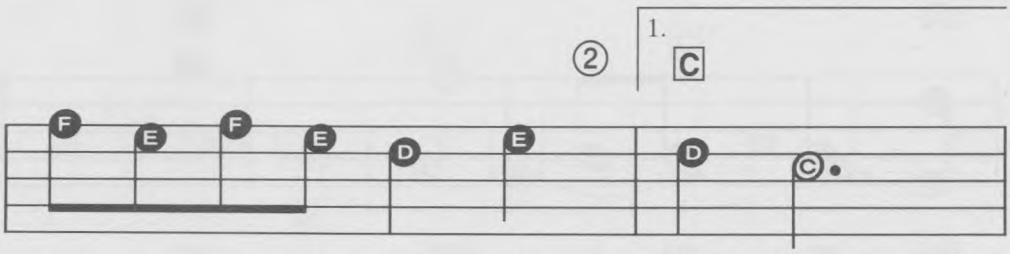
came and you gave with - out tak - ing. But I

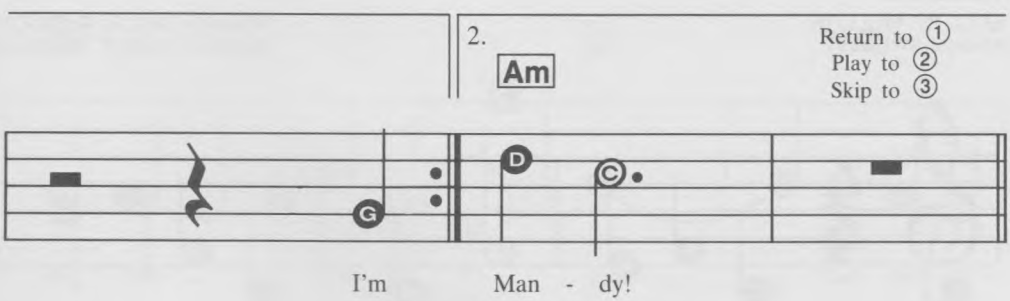
C

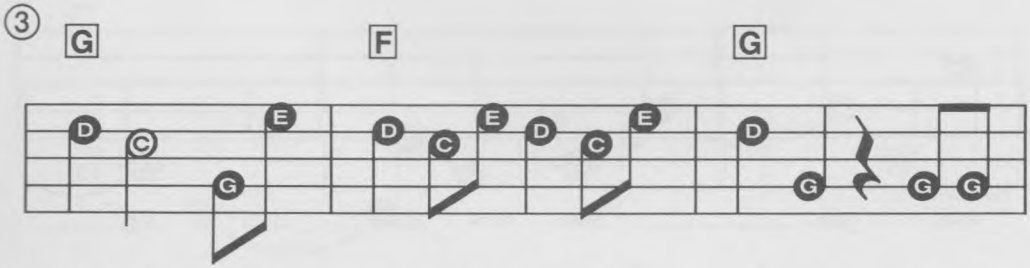


sent you a - way. ___ Oh, Man - dy, well, you


F
G
kissed me and stopped me from shak - ing, and I


②
1.
C
need you to - day. Oh, Man - dy!


2.
Am
Return to ①
Play to ②
Skip to ③
I'm Man - dy!

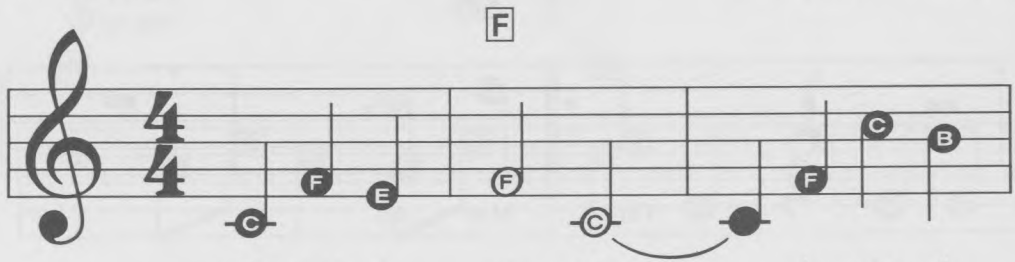

③
G
F
G
Man - dy, well, you came and you gave with-out tak - ing, but I

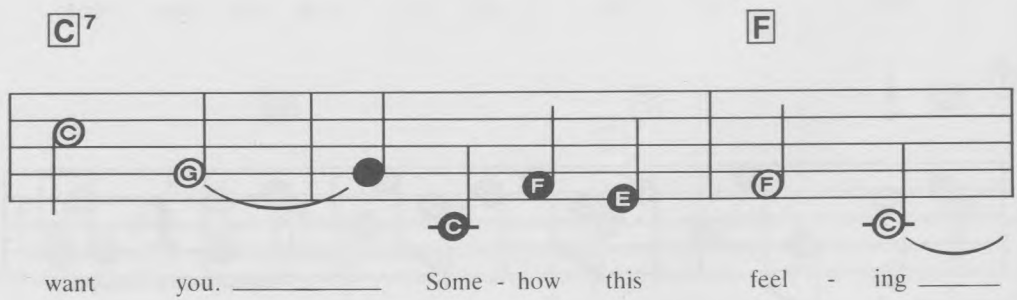
Recorded by CHRIS MONTEZ

THE MORE I SEE YOU

TROMBONE
FULL 'N' MELLOW
Medium SWING

Words by MACK GORDON
Music by HARRY WARREN





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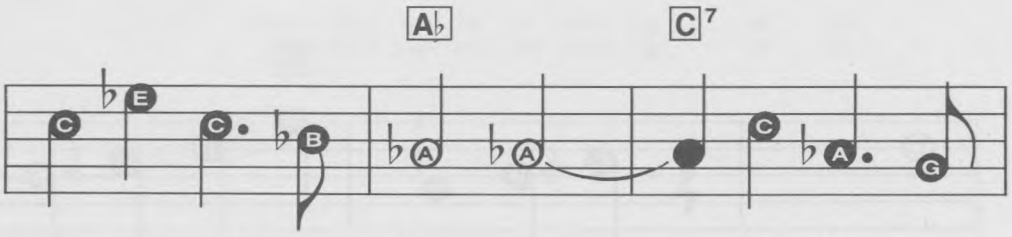
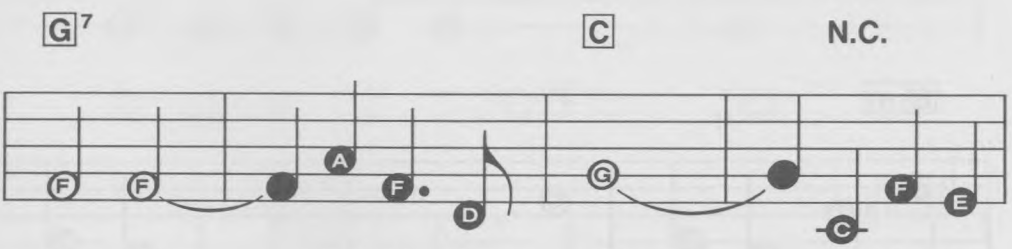
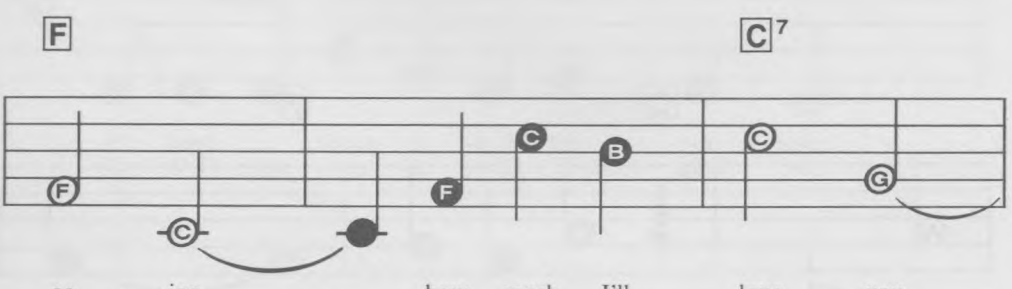
_____ just grows and grows. _____ With ev - 'ry sigh I be -



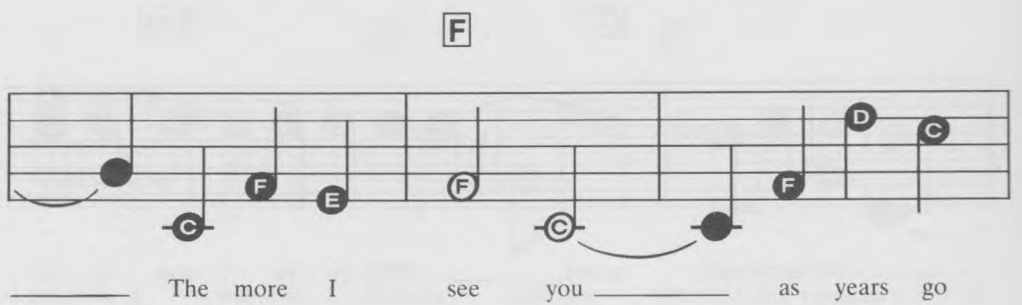
come more mad a - bout you; _____ More lost with -

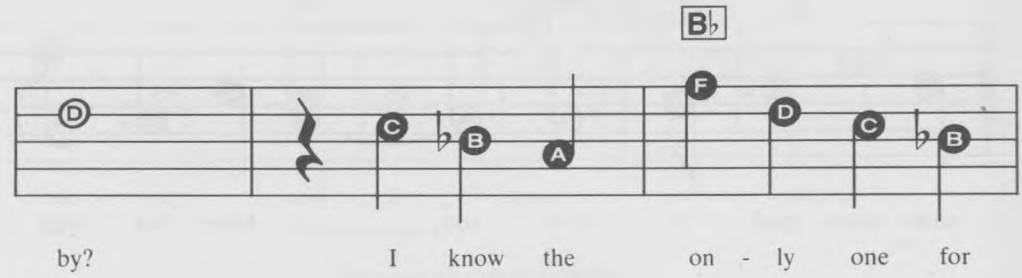


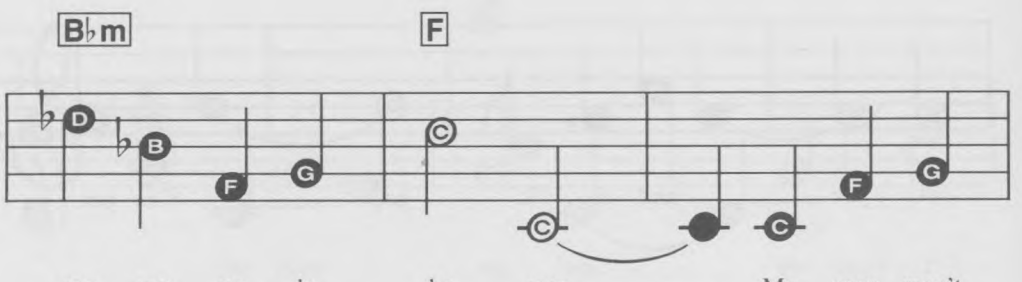
out you _____ and so it goes. _____ Can you im -

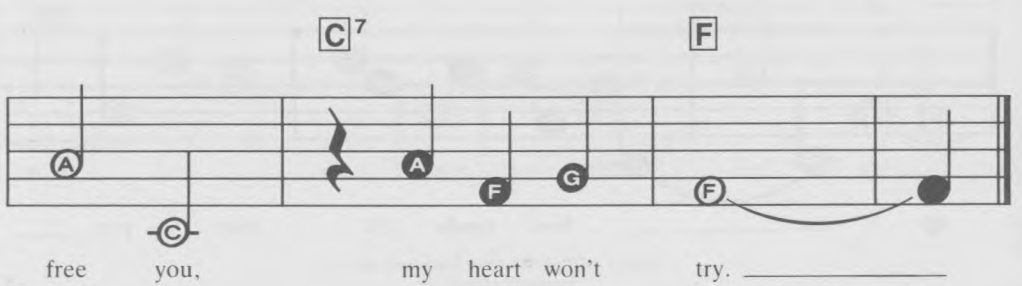


ag - ine _____ how much I'll love you, _____


F
The more I see you as years go


B♭
by? I know the on - ly one for


B♭m
F
me can on - ly be you. My arms won't

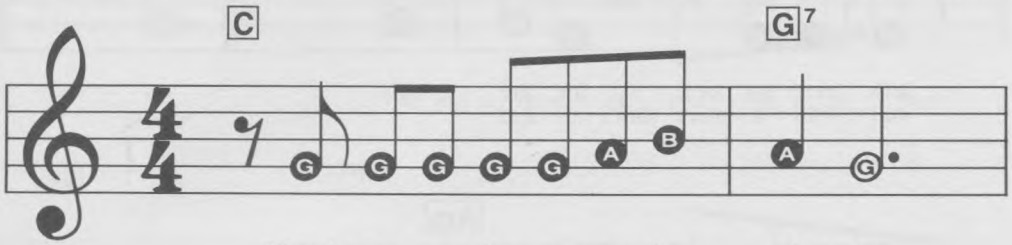

C7
F
free you, my heart won't try.

Recorded by MAUREEN McGOVERN

THE MORNING AFTER

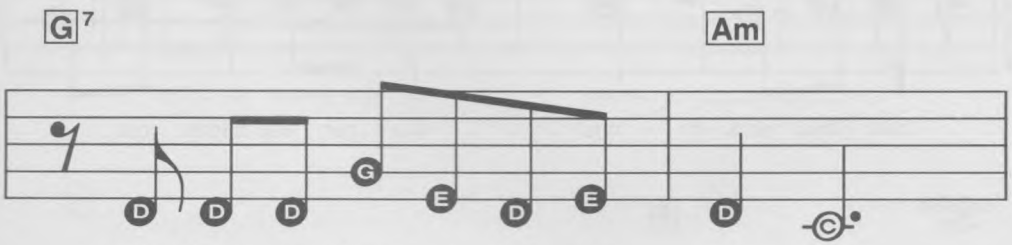
SAXOPHONE
FULL 'N' MELLOW
Slow ROCK

Words and Music by
AL KASHA and JOEL HIRSCHHORN



There's got to be a morn-ing af - ter,
Oh, can't you see the morn-ing af - ter,

if we can hold on through the night.
it's wait - ing right out - side the storm.



We have a chance to find the sun - shine,
Why don't we cross the bridge to - geth - er

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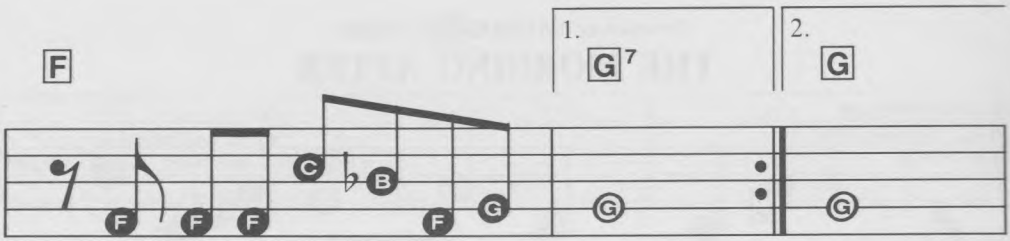
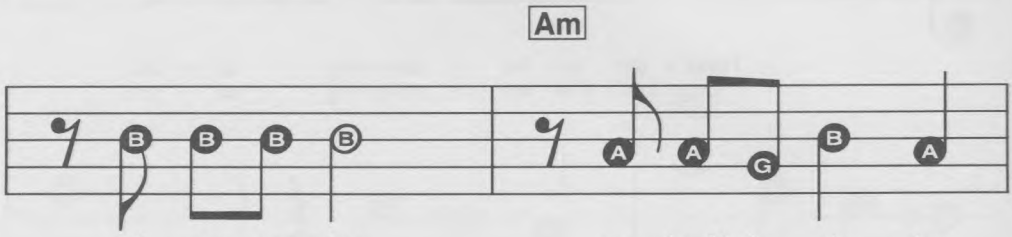
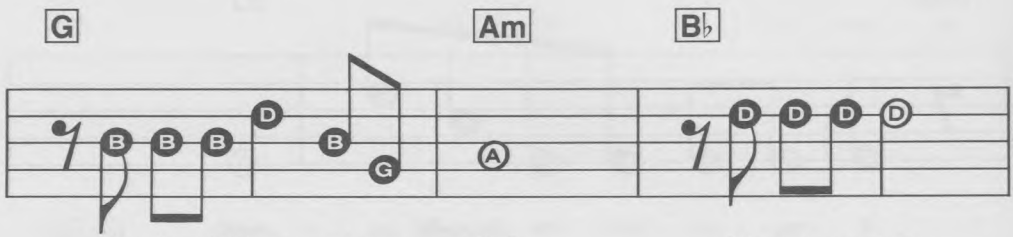


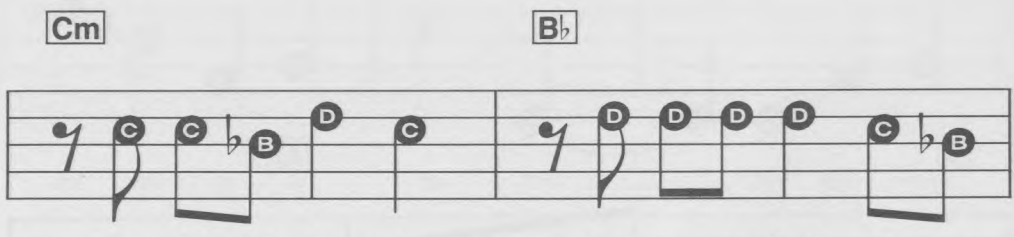
let's keep on look - ing for the light.
and find a place that's safe and warm.



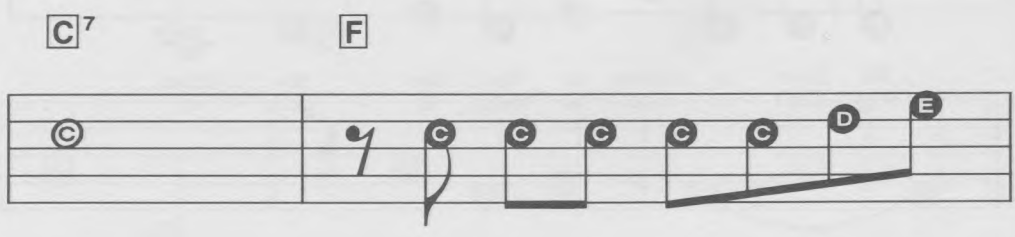
It's not too late, we should be giv - ing.



On - ly with love can we climb. It's not too late,



not while we're liv - ing. Let's put our hands out in



time. There's got to be a morn - ing

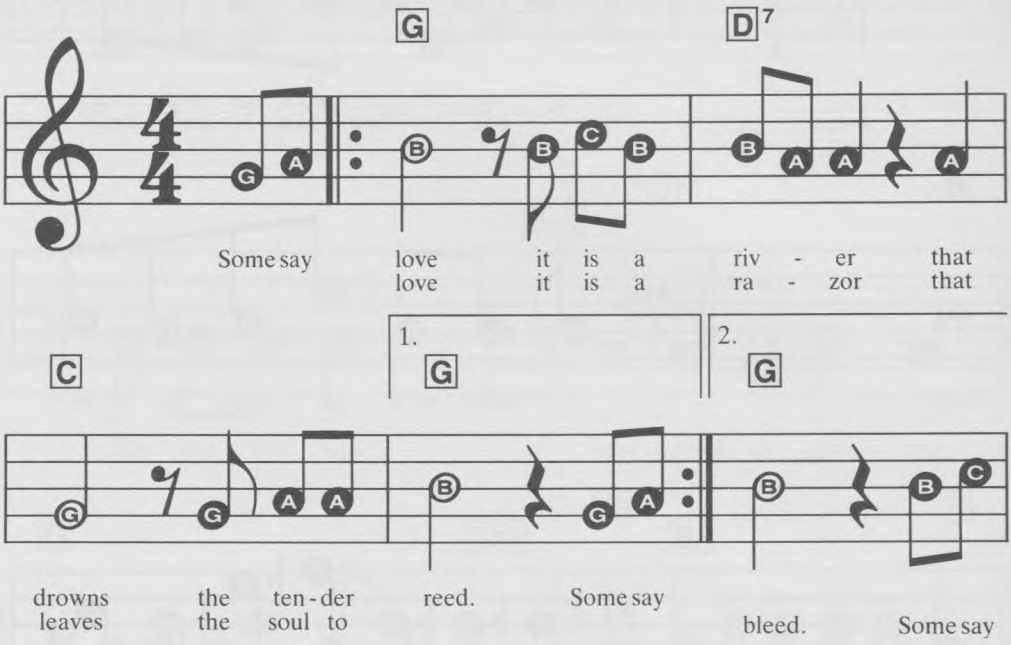
C7
Dm
af - ter.
We're mov - ing clos - er to the
B♭
C7
shore.
I know we'll be there by to -
F
B♭
mor - row,
and we'll es - cape the dark - ness;
C
F
we won't be search-ing an - y - more.
F
C7
Repeat and fade
There's got to be a morn - ing af - ter.

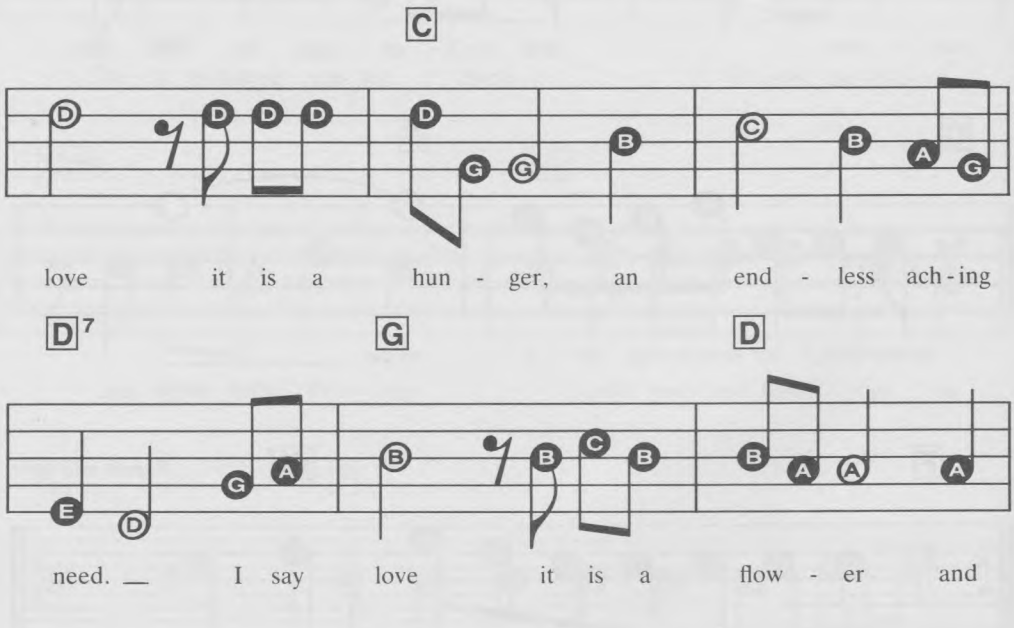
Recorded by BETTE MIDLER

THE ROSE

TROMBONE
FULL 'N' MELLOW
Slow ROCK

Words and Music by
AMANDA McBROOM





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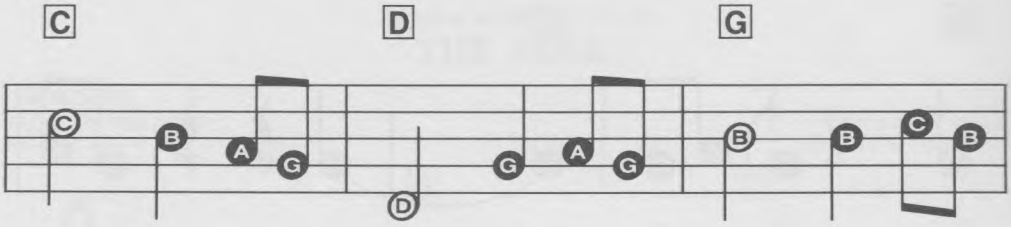
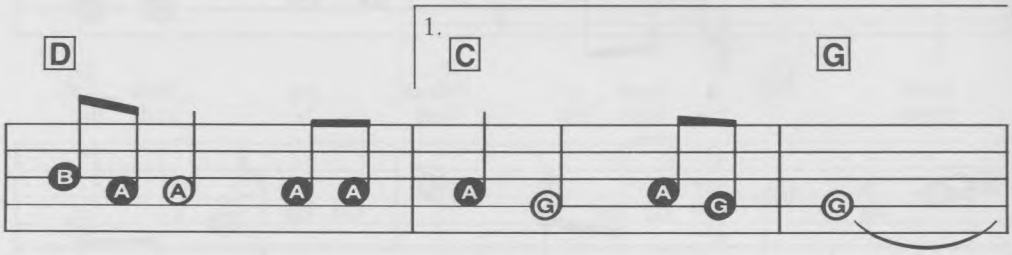
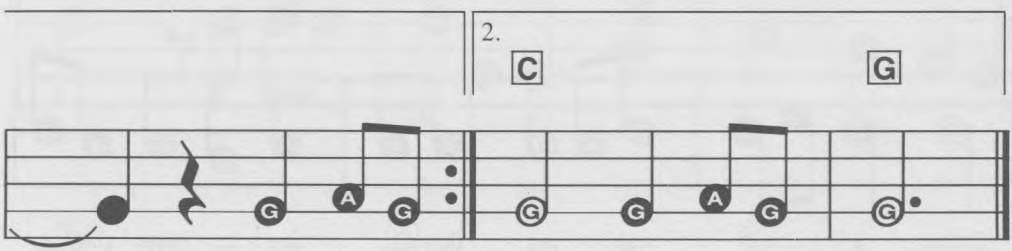
C
G
you it's on - ly seed. It's the
D
heart a - fraid of break - ing that
night has been too lone - ly and the
C
G
nev - er learns to dance. It's the
road has been too long, and you
D
C
dream a - fraid of wak - ing that nev - er takes the
think that love is on - ly for the luck - y and the
G
Em
chance. It's the one who won't be tak - en who
strong, just re - mem - ber in the win - ter far be -



can - not seem to give, and the ___ soul a - fraid of
neath the bit - ter snows lies the ___ seed that with the



dy - ing that ___ nev - er learns to live. _____
sun's ___ love in the



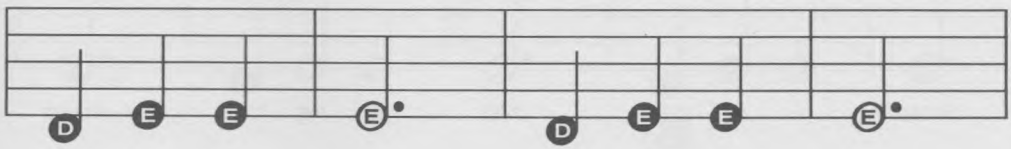
_____ When the ___ spring be - comes the rose.

MATCHMAKER, MATCHMAKER

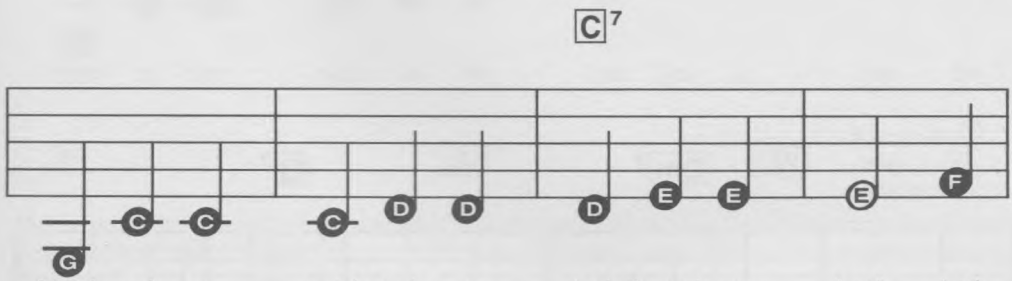
VIOLIN
BRIGHT 'N' BRASSY
Medium WALTZ

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

1.3. Match-mak - er, match-mak - er, make me a match,
2. Match-mak - er, match-mak - er, I'll bring the veil,



Find me a find, catch me a catch;
You bring the groom, slen - der and pale;



Match-mak - er, match-mak - er, look through your book And
Bring me a ring for I'm look - ing to be The

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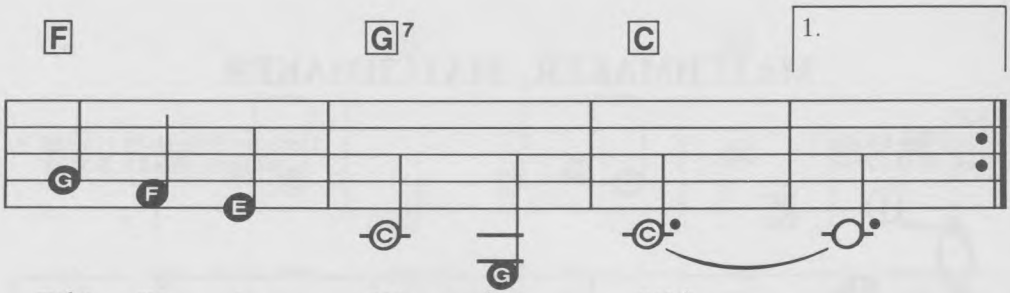
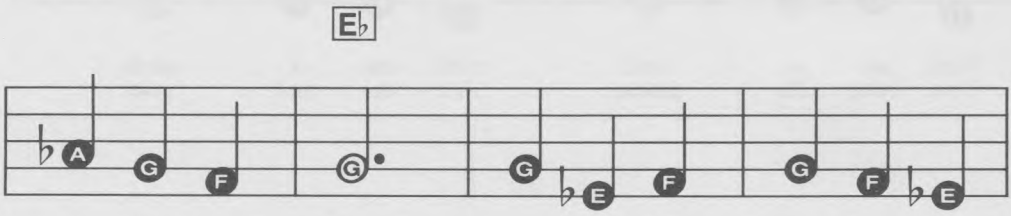
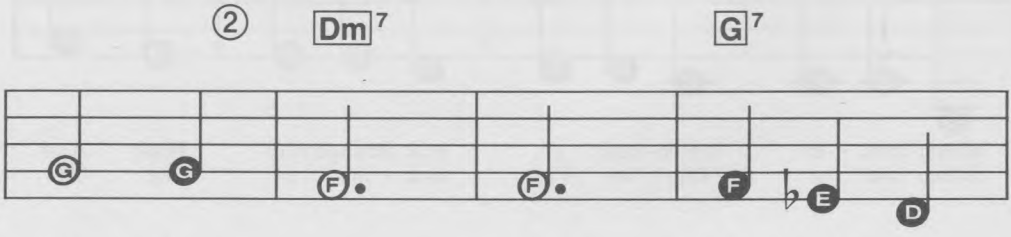
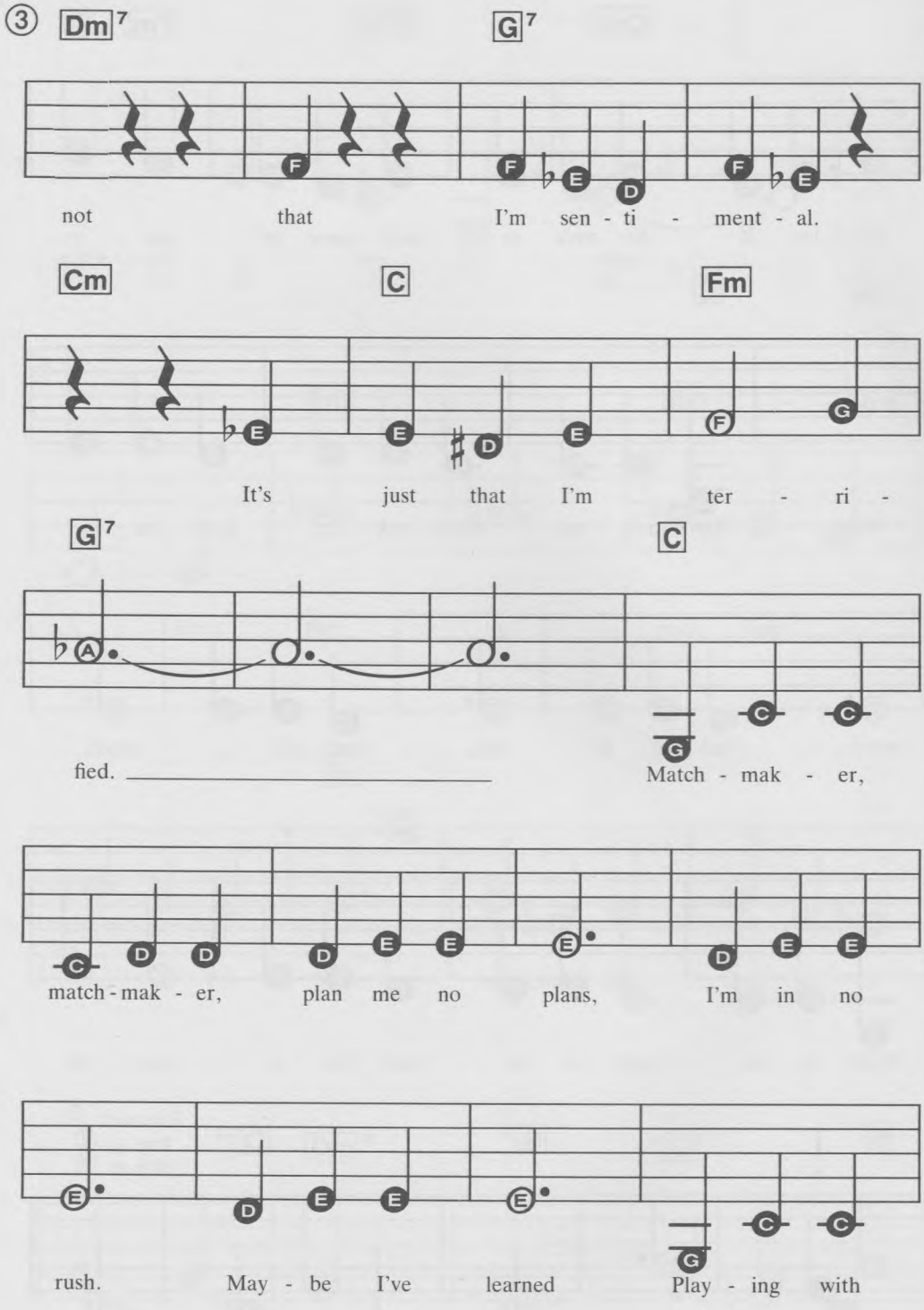

F
G7
C
1.
make me a per - fect match.
en - vy of all I see.

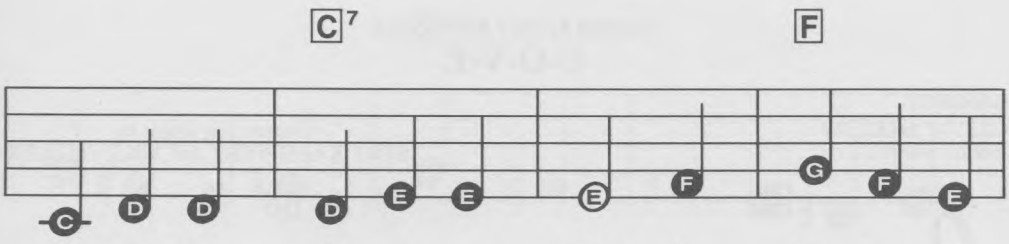
2. 3.
Fm
B♭
For Pop - pa, make him a

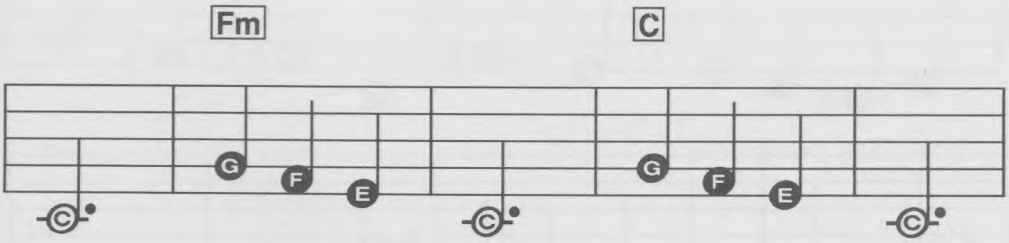

E♭
schol - ar, For Mom - ma, make him rich as a

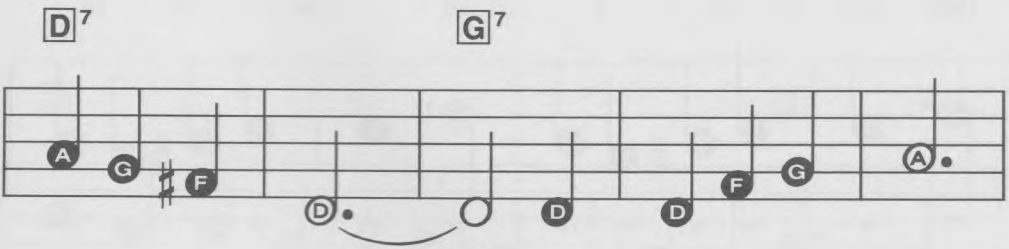

②
Dm7
G7
king. For me, well, I would - n't

Cm
C7
Fm
hol - ler If he were as hand - some as an - y -
G7
C
thing. Match - mak - er, match - mak - er, make me a
match, Find me a find, catch me a catch;
C7
Night af - ter night in the dark I'm a - lone, So
F
G7
C
Return to ①
Play to ②
Skip to ③
strike me a match of my own.


③ Dm7 G7
not that I'm sen - ti - ment - al.
Cm C Fm
It's just that I'm ter - ri -
G7 C
fied. Match - mak - er,
match - mak - er, plan me no plans, I'm in no
rush. May - be I've learned Play - ing with


C7
F
match - es a girl can get burned. So bring me no


Fm
C
ring, groom me no groom, Find me no find,


D7
G7
catch me no catch; Un - less he's a match -

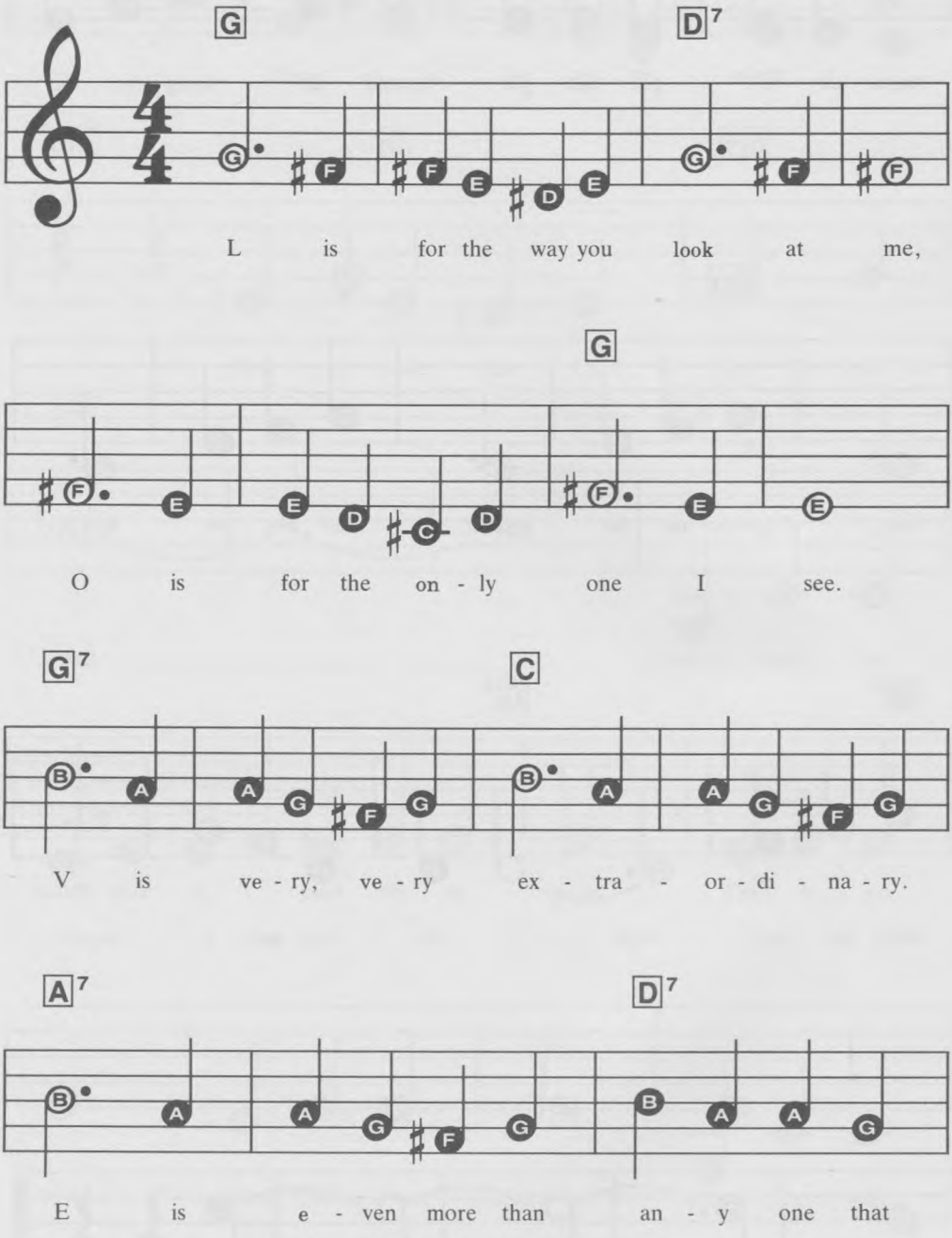
C
F
C
less match!

Recorded by NAT KING COLE

L-O-V-E

CLARINET
FULL 'N' MELLOW
Medium SWING

Words and Music by
BERT KAEMPFERT and MILT GABLER


G
D7
L is for the way you look at me,
G
O is for the on - ly one I see.
G7
C
V is ve - ry, ve - ry ex - tra - or - di - na - ry.
A7
D7
E is e - ven more than an - y one that

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G
you a - dore can. Love is all that I can
D7
give to you, Love is more than just a
G
G7
game for two; Two in love can make it,
C
G
take my heart and please don't break it, Love was
D7
G
made for me and you.

Recorded by NATALIE COLE

SOMEONE THAT I USED TO LOVE

PIANO
FULL 'N' MELLOW
Slow SWING

Words by GERRY GOFFIN
Music by MICHAEL MASSER

C
When I wake up each morn - ing try - ing to
B♭ C
find my - self, and if I'm ev - er the least un - sure I al - ways re -
B♭ C
mind my - self, though you're some - one in this world that I'll al - ways
F C
choose to love, from now on you're on - ly some - one that I

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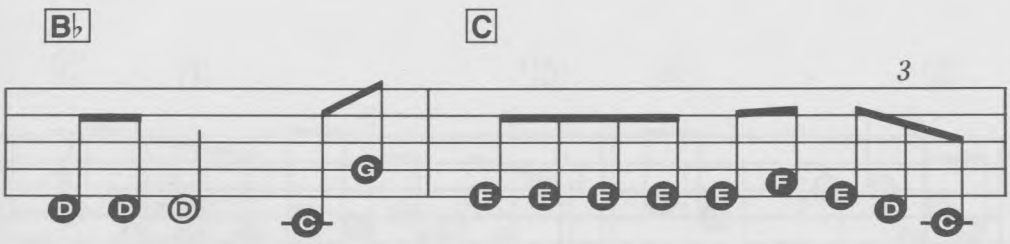
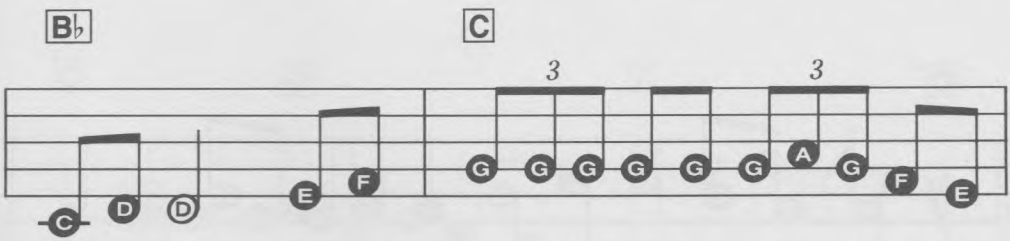
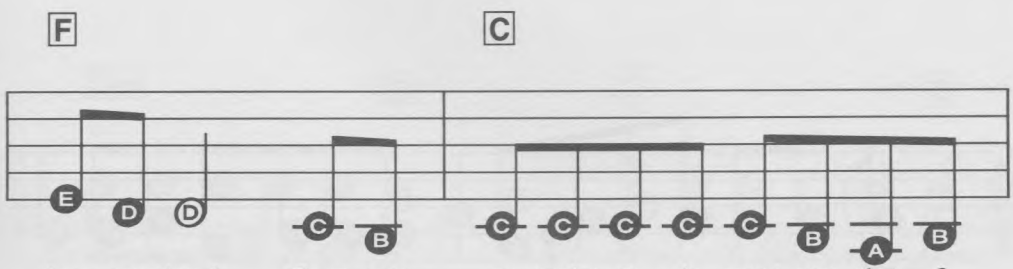
used to love. As for me, it's get - ting down to the last un -



spo - ken part, when you must be - gin to ease the pain of a

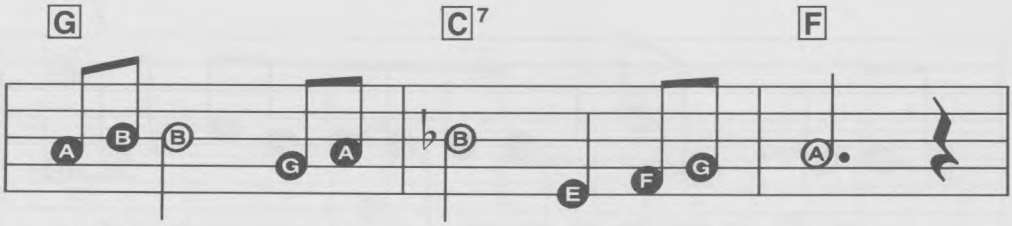


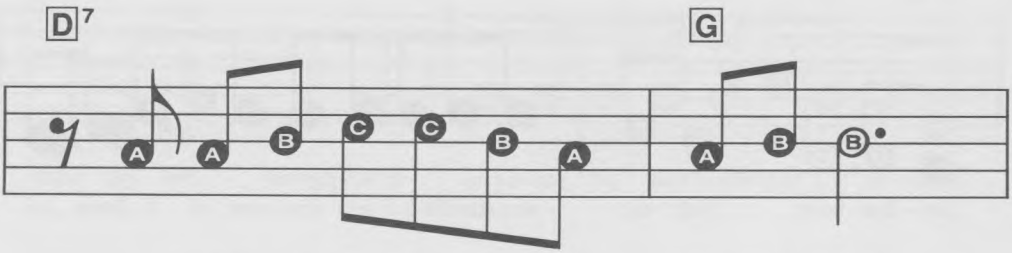
bro - ken heart. Tell me why should I e - ven care if I have to

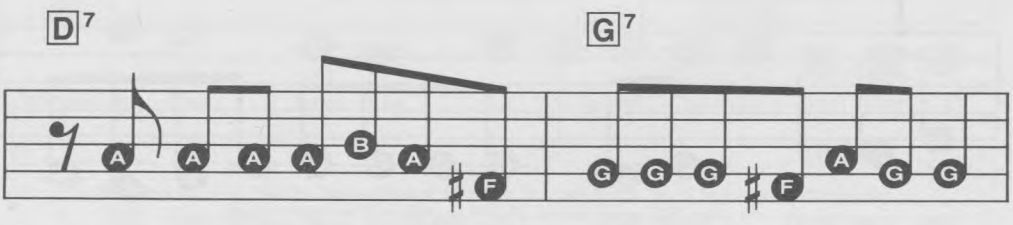


lose your love? From now on you're on - ly some - one that I

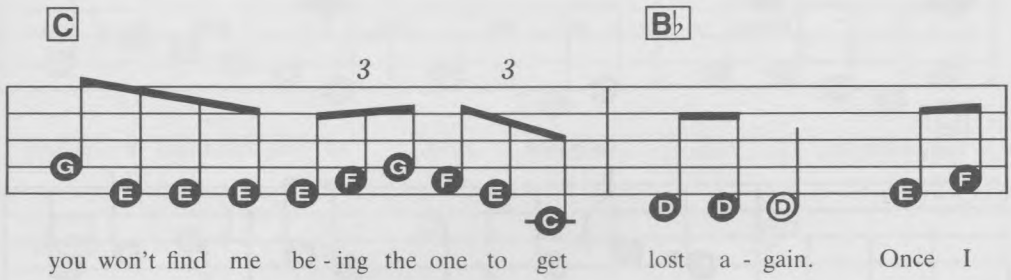
D7
used to love. I wish it was e -

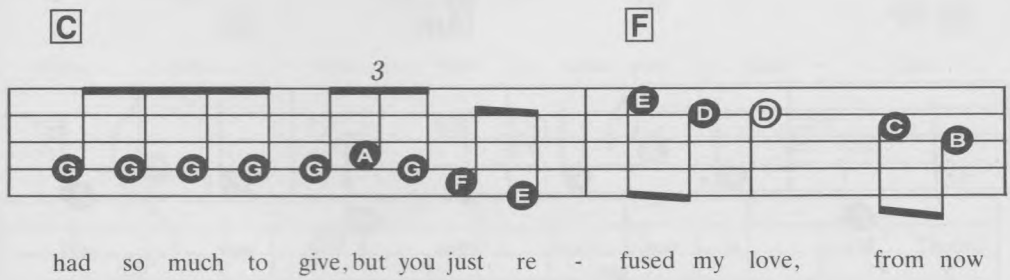

G
C7
F
nough for you, all the love I had to give.

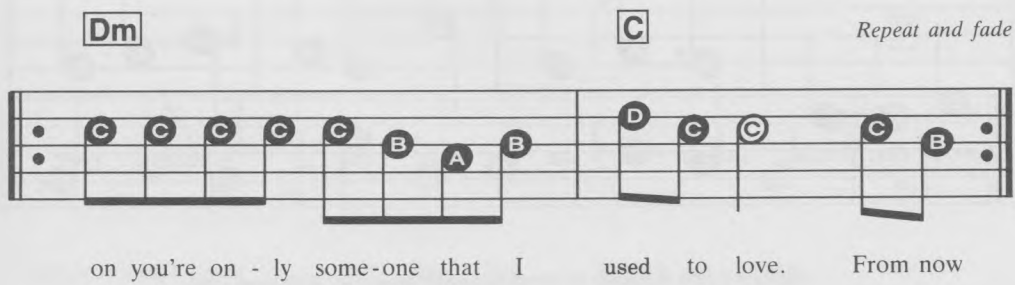

D7
G
I did my best to keep you sat - is - fied.


D7
G7
I guess you'll nev - er know how much I tried, I real - ly tried.

C
B♭
3
And if ev - er our paths should cross a - gain, well,


C
B♭
3
3
you won't find me be - ing the one to get lost a - gain. Once I


C
F
3
had so much to give, but you just re - fused my love, from now


Dm
C
Repeat and fade
on you're on - ly some-one that I used to love. From now

SONG FROM MOULIN ROUGE
(Where Is Your Heart)

CELLO

FULL 'N' MELLOW
Medium WALTZ

Lyric by WILLIAM ENGVICK
Music by GEORGES AURIC

F
Am
G
When - ev - er we kiss, I wor - ry and
C7
won - der; Your lips may be near, but __ Where is your
F
Am
G
heart? It's al - ways like this, I wor - ry and
C
won - der; You're close to me here, but __ Where is your

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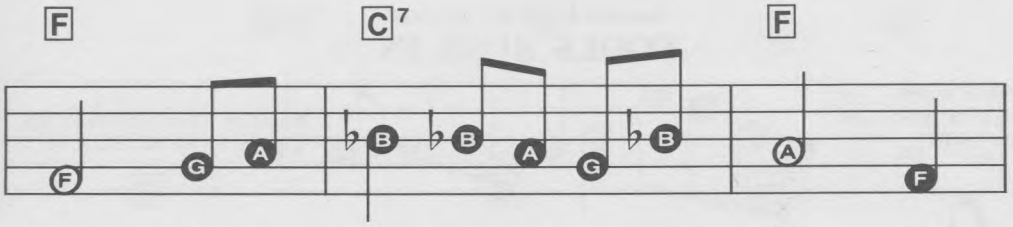
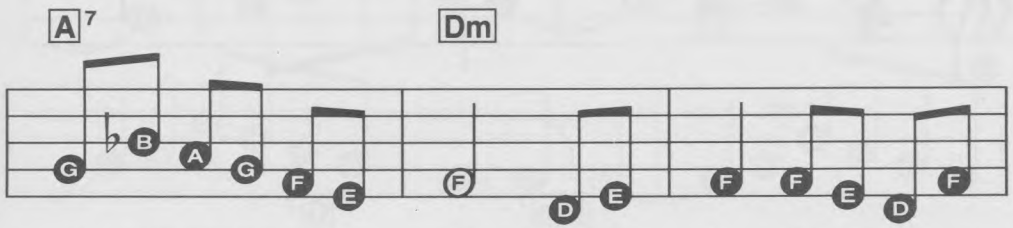


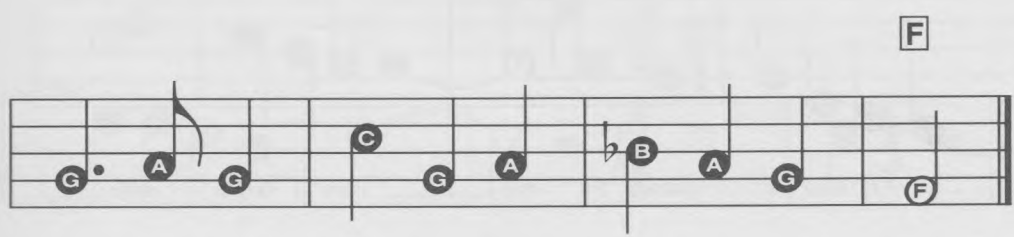
heart? It's a sad thing to re - al - ize that



you've a heart that nev - er melts. When we kiss, do you close your

eyes, pre - tend - ing that I'm some - one else? You

must break the spell, this cloud that I'm un - der. So



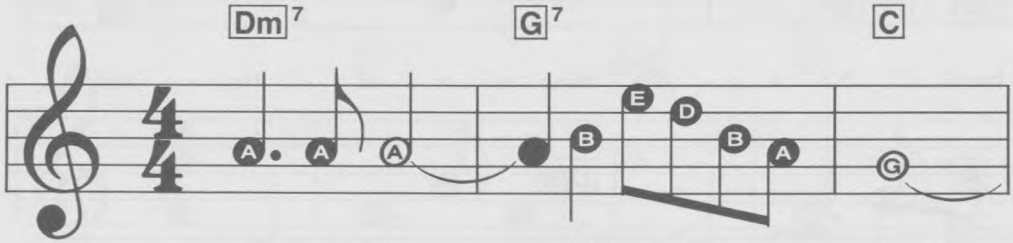
please won't you tell, dar - ling, Where is your heart?

Recorded by RICKY NELSON

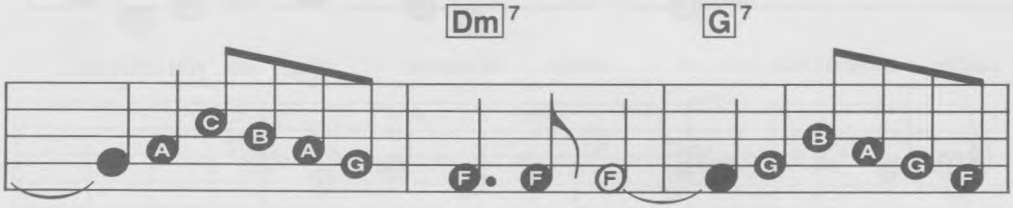
FOOLS RUSH IN

SAXOPHONE
FULL 'N' MELLOW
Slow SWING

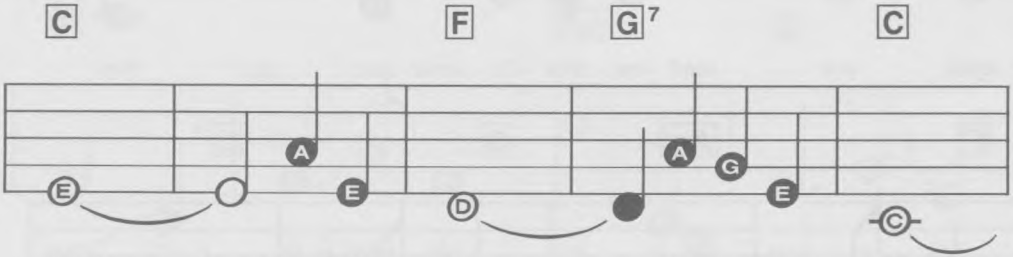
Words by JOHNNY MERCER
Music by RUBE BLOOM



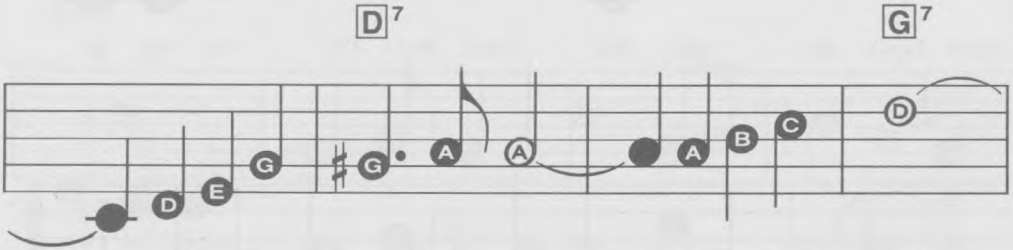
Fools rush in _____ where an - gels fear to tread, ___



_____ And so I come to you, my love, _____ my heart a - bove my



head. _____ Though I see _____ the dan - ger there, ___



_____ If there's a chance for me _____ then I don't care. ___

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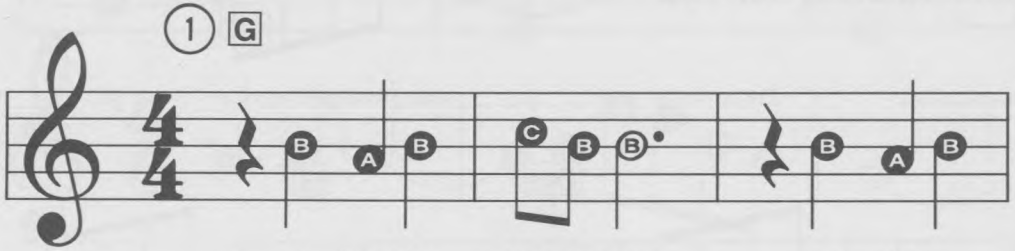
Dm7
G7
C
Fools rush in where wise men nev - er go,
Dm7
G7
But wise men nev - er fall in love so how are they to
A7
F
Fm
know?
When we met I felt my
C
Dm7
life be - gin;
So o - pen up your heart, and let
G7
1.
C
2.
C
this fool rush in.
in.

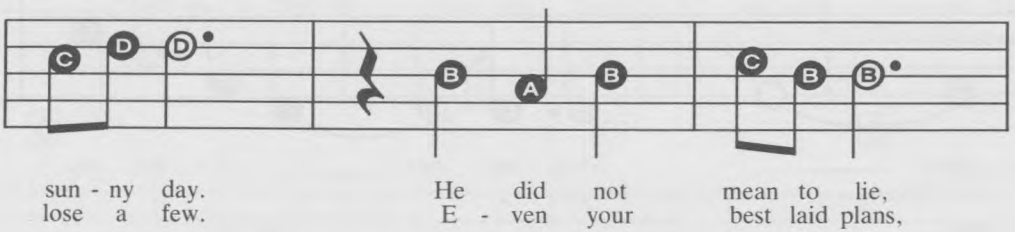
Recorded by PLAYER

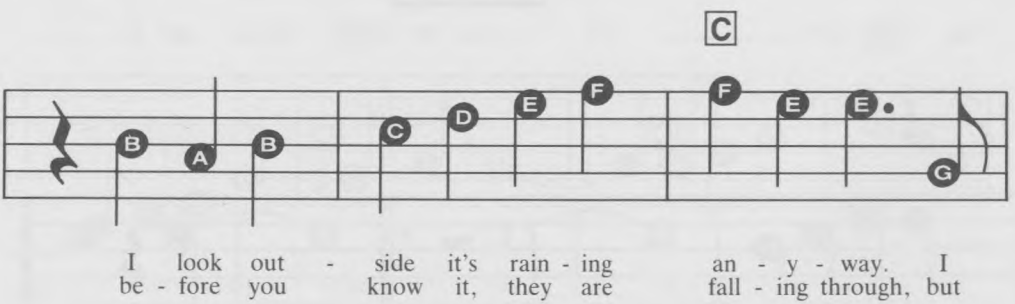
THIS TIME I'M IN IT FOR LOVE

FLUTE
FULL 'N' MELLOW
Medium ROCK

Words and Music by
STEVE PIPPIN and LARRY KEITH







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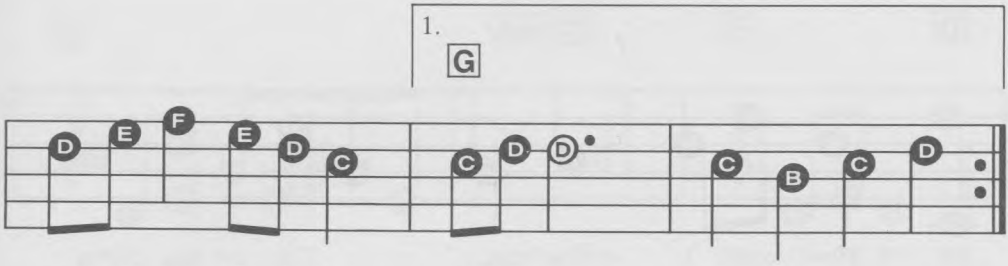
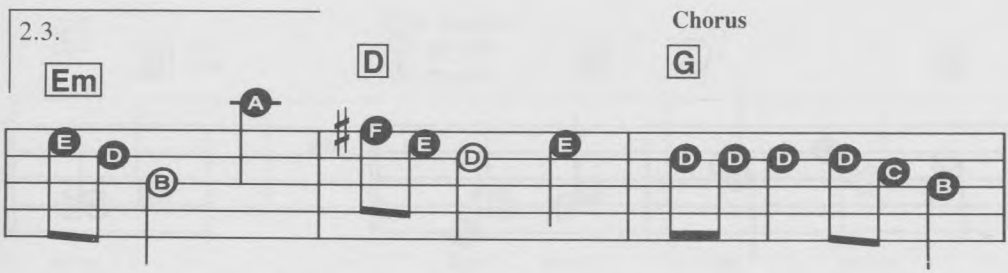
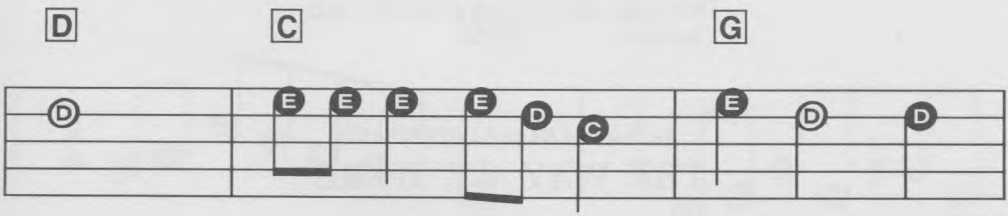


guess I can live with the rain - y day.
that could-n't hap-pen to

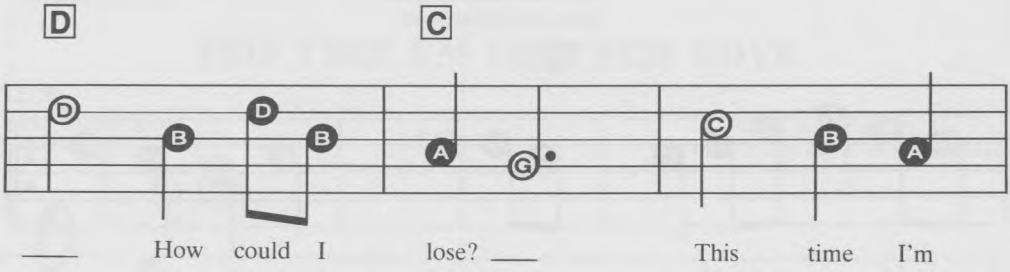


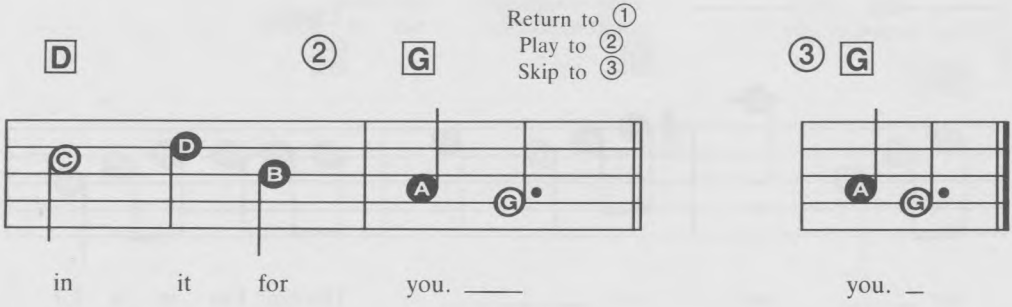
me ____ and you. ____ This time I'm in it for



love, this time I'm in it to win. ____ It's

cra - zy to do it a - gain, but how could I pos - sib - ly lose? __





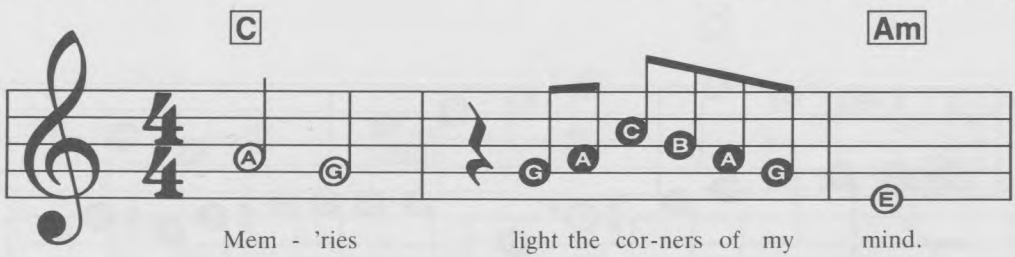
3. My ma, she used to say,
Beware the tender trap,
When you get caught in one,
Be sure you know just where you're heart is at.
Don't take chances with things like that.
Chorus

Recorded by BARBRA STREISAND

THE WAY WE WERE

FLUTE
FULL 'N' MELLOW
Medium SWING

Music by MARVIN HAMLISCH
Words by ALAN and MARILYN BERGMAN



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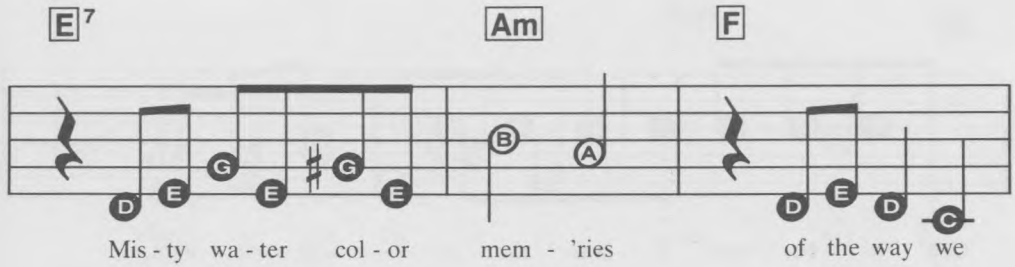
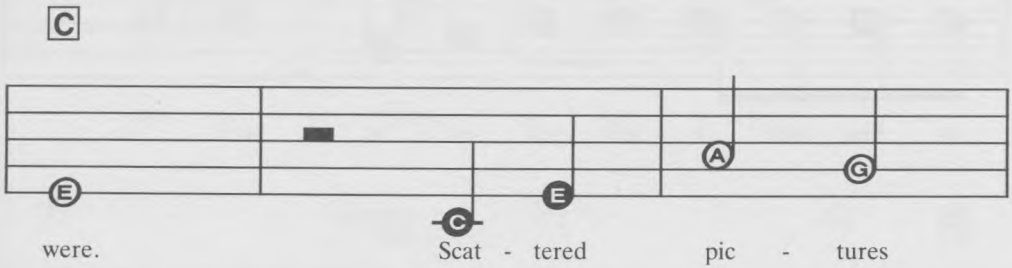
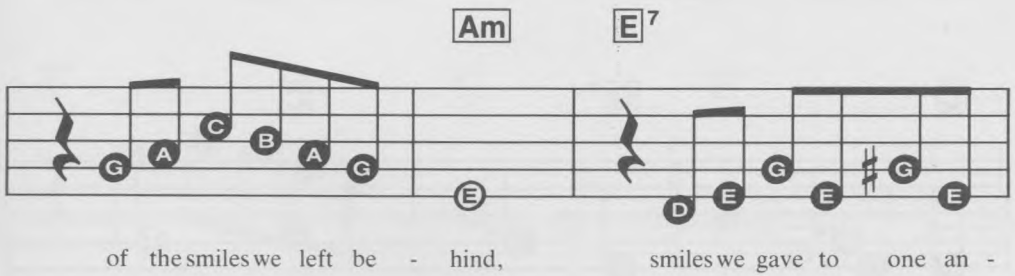
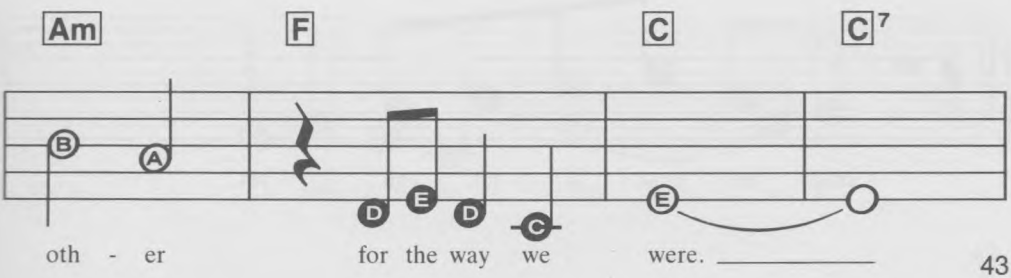

E7
Am
F
Mis - ty wa - ter col - or mem - 'ries of the way we


C
were. Scat - tered pic - tures


Am
E7
of the smiles we left be - hind, smiles we gave to one an -


Am
F
C
C7
oth - er for the way we were.

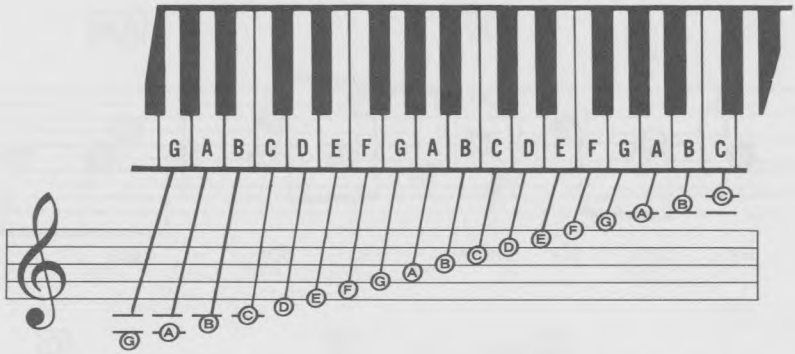
F
Can it be that it was all so sim - ple then,
Em
A7
or has time re - writ - ten ev - 'ry line?
F
G7
If we had the chance to do it all a - gain, tell me
C
G7
C
would we? Could we? Mem - 'ries
Am

E7
Am
what's too pain - ful to re - mem - ber
F
E7
Am
we sim - ply choose to for - get.
F
C
F
C
So it's the laugh - ter we will re - mem - ber,
F
C
F
when ev - er we re - mem - ber the way we
C
F
C
were; the way we were.

THE ABC's OF LETTER MUSIC

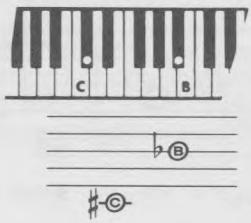
The Melody (Right Hand)

The melody appears as large lettered notes. The letter name corresponds to a key on your keyboard.



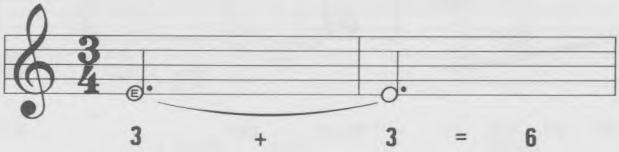
Sharps and Flats

In LETTER MUSIC a **sharp** (♯) tells you to play the very next key to the right and a **flat** (♭) tells you to play the very next key to the left. These are black keys. Notes without a **sharp** (♯) or **flat** (♭) are white keys.



Ties

A **tie** is a curved line connecting notes on the same line or in the same space. It indicates the first note is struck and then held for the total time value of the tied notes. Only notes with a letter inside are struck.



The Accompaniment (Left Hand)

The accompaniment consists of chords. All the major and minor chords you need to play appear inside a box. Optional seventh (7) chords appear outside the box.

C G7 Cm Gm7

N.C. tells you "No Chord" is played — just the right-hand melody.

Generally, there are three ways to play chords: One finger, traditional, and three-note Easy-Play chords. Your owner's guide can help you decide which methods your keyboard is capable of. Be sure to try them all.

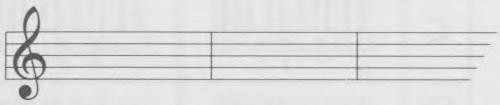
MUSIC BASICS

The Staff, Measures and Bar Lines

The **staff** consists of five lines and four spaces and each is named with one of the letters A through G. Any note that appears on one of the lines or in one of the spaces is called by that letter-name.

The S-shaped symbol at the beginning of the staff is called the **treble clef** and tells you all the notes that follow are to be played by your right hand.

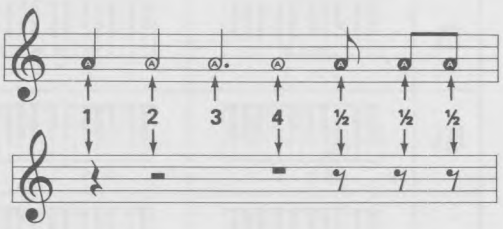
The staff is divided into equal sections by using vertical lines called **bar lines**. The sections between the bar lines are called **measures**.



Time Values

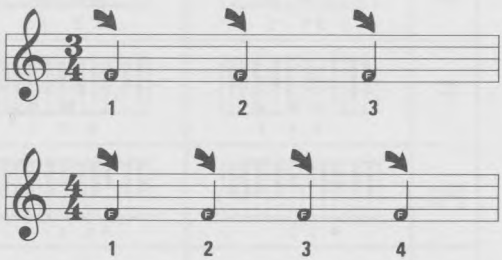
In music, time is measured in **beats**. The illustration shows the types of notes you'll play and how many beats each type gets.

Rests are shown in the lower part of the illustration, along with the number of beats each type gets. A rest indicates a period of silence, when you don't play — they still must be counted, however.



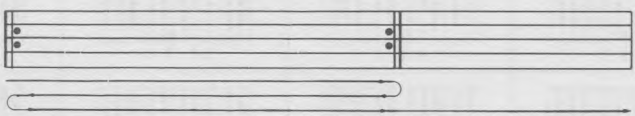
Time Signature

The two numbers at the beginning of a song are known as the **time signature**. The top number indicates the number of beats in each measure. The bottom number 4 tells you each quarter note (♩) receives one beat.



Repeat Signs and Double Endings

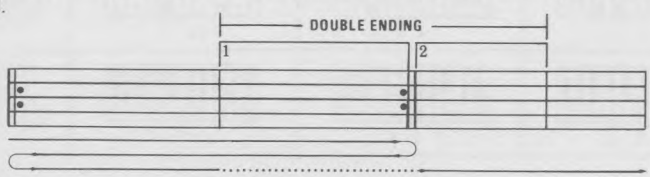
These tell you to play certain parts of a song more than once.



Play once through to sign
Go back to other sign or beginning of song
And play a second time.

If more music — keep going.

Sometimes a repeated song, or part of a song, has two different endings. In these cases, **double endings** are used.



Play first time using first ending.
Go back to other sign or beginning,
Play second time —

(skip first ending)

play second ending.
If more music — keep going.

MASTER CHORD CHART

	MAJOR (chord letter only)	MINOR (m)	SEVENTH (7)	MINOR SEVENTH (m7)
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	5 2 1	5 2 1	5 3 2 1	4 3 2 1
D	5 3 1	5 2 1	5 3 2 1	5 3 2 1
E♭	5 3 1	5 3 1	5 3 2 1	5 3 2 1
E	5 3 1	5 3 1	5 3 2 1	5 3 2 1
F	4 2 1	5 2 1	5 3 2 1	5 3 2 1
F♯	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
A	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 3 2 1	5 4 2 1
B	5 2 1	5 2 1	5 3 2 1	5 3 2 1

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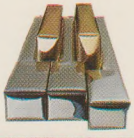

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